



Additional transcriptions
with notes and tablature

MEGADETH

the system has failed



MEGADETH

the system has failed

2	BLACKMAIL THE UNIVERSE
17	DIE DEAD ENOUGH
29	KICK THE CHAIR
38	THE SCORPION
48	TEARS IN A VIAL
63	I KNOW JACK
66	BACK IN THE DAY
75	SOMETHING THAT I'M NOT
89	TRUTH BE TOLD
100	OF MICE AND MEN
108	SHADOW OF DETH
113	MY KINGDOM COME
118	Guitar Notation Legend

Artwork courtesy of Benchmark Entertainment

Music transcriptions by Addi Booth, Jeff Jacobson and Paul Pappas

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HAL LEONARD®
CORPORATION

7777 W. BLUEMOUND RD., P.O. BOX 13819 MILWAUKEE, WI 53213

In Australia Contact:
Hal Leonard Australia Pty. Ltd.
4 Lantana Court
Cheltenham, Victoria, 3192 Australia
Email: ausadmin@halleonard.com

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Blackmail the Universe

Words and Music by Dave Mustaine

Intro

Fast Rock ♩ = 180

N.C.

(Sound effects)
15 sec.



Spoken: This is a breaking news, The pilot it appears
firing a Springer missile. The pilot and all

*Gtr. 1 (all.)



f
P.M. -----



*Doubled throughout



that Air Force One was shot down somewhere over the Middle East this morning by a
passengers are unaccounted for. The President's whereabouts are presently unknown,



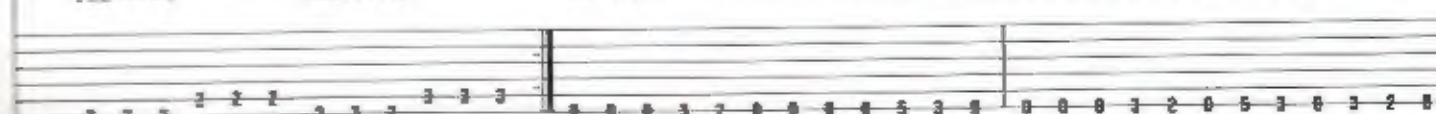
P.M. ----- P.M. -----



sleeping cell of rogue terrorists missing, The Vice President, Secretary of State and
and he is presumed



P.M. ----- P.M. -----



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principals of the military are assembling. Our nation stands at DEFCON three.

P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

2 2 2 4 4 4 2 2 2 3 3 3 2 2 2 3 3 3 2 2 2 3 3 3 0 0 3 3 2 0 0 3 3 0

Verse
F#5

1. The great-est cri - sis, ... will some - one come for me?

RHY A

P.M.----- P.M.----- P.M.-----

0 0 0 3 2 0 5 3 0 3 2 0 4 4 2 0 2 3 5 3 2 3 4 4 2 0 2 3 5 2 3 4

Or, I: w/ RIFF A

I red, white and blew it. Un - leashed re - venge, my

End RIFF A

P.M.-----

4 4 2 0 2 3 5 3 2 0 4 4 X X X X X X X X X X

bod - y is de - tained. How could an - y - bod - y do this? Be -

May - al - I pool a-roy the days. Med - als are use - less, Un-cle Sam's for -

Part II

P.M.-----

P.M.-----

2 4 2 2 2 3 5 3 2 2 2 4 4 X X X X X X X X X X 2 4 2 2 2 3 5 3 2 2

got-ten me, I'm not im - por - tant, no one will ev - er some - I'll nev - er be

P.M. ----- P.M. -----

found. — God get me — out of — this hell. — No — clear

End Riff B

P.M. —————

P.M. —————

but - the fields en - er - gized,

P.M.-----

P.M.-----

4

A#5

1965

Cold wars are heat-ing up a gain.

P.M.-----

P.M.-----

P.M.-----

6 4 6 7 4 7 6 4 6 4 6 7 4 7 6 4 6 4 6 7 4 7 6 4

Verde

Gr. 1: no Rift B.

FMS

2. The lion's mounting;

peo - ple, lift up your fists in re - venge.

Interlude

Resumo

F35

A5

F&S

CS

B5

F#4

A5

Bridge
A tempo

F#5 C5 E5 F#5 A5 F#5 C5 B5 G5 F#5 A5

The stage — is set. — Who'll be the first to blink? —

Rhy. Fig. 1

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

Gr. 1: w/ Rhy. Fig. 1 (3 times)

F#5 C5 E5 F#5 A5 F#5 C5 B5 G5 F#5 A5

We can't go to war. — Be-mem-ber that "Vi - et - nam thing"? —

End Rhy. Fig. 1

P.M. - 4 P.M. - 4

F#5 C5 E5 F#5 A5 F#5 C5 B5 G5 F#5 A5

Peace at an - y price, with a gun — to your head. — Bang! —

F#5 C5 E5 F#5 A5 F#5 C5 B5 G5 F#5 A5

Bang! — Weak - ness runs — in your fan - i - ly, but what runs — in mine — is death! —

Guitar Solo

F#5 C5 E5

G#5 F#5 G#5

F#5 G#5 B5

G#5 F#5 D5

C#5 A5



Clr. 2 (dist.)

f

Rea-----



Clr. 1

P.M.-----

P.M.-----

P.M.-----



*Chord symbols reflect implied harmony.

G#5 F#5 G#5

F#5 G#5 B5

G#5 F#5

D5

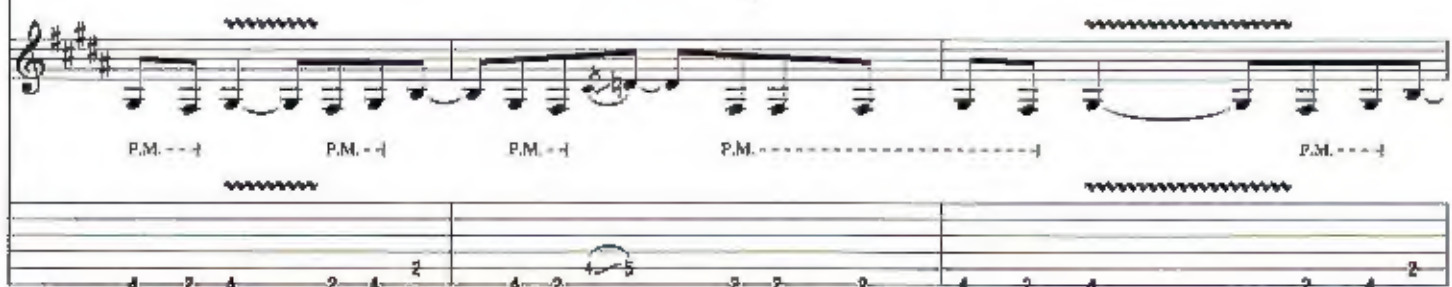
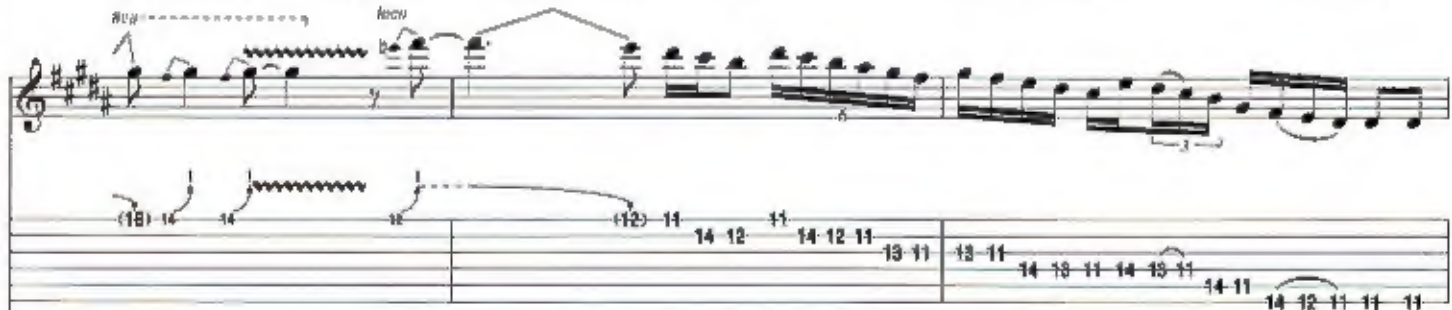
F#5

G#5 F#5 G#5

F#5 G#5 B5

Rea-----

Rea



G#5 F#5 D5 C#5 A5 G#5 F#5 G#5 F#5 G#5 B5 N.C.

This

11 14 16 18 16 18 16 18 16 18

P.M. --- 4 P.M. --- 4 P.M. --- 4

(2) 4 2 5 4 5 4 2 4 2 4 2 5 4 2 2 5

Bridge

Dir. 1 w/ Rhy. Fig. 1 (2 times)
Dir. 2 isocet

F#5 A5 F#5 C5 B5 G5 F#5 A5 F#5 C5 E5

is your five - min - ute warn - ing. Burn all your clas - si - fied doc - u - ments.

(Oh. Oh.

F#5 A5 F#5 C5 B5 G5 F#5 A5 F#5 C5 E5

And if cool - er heads don't pre -vail, first strike from a po - lit - i - cal

Oh.

Interlude

E5 D5/E E5 F5 F#5/E E5 F#5/E G5

dead man.

Qtr. 1

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

G#5/E F#5/E G#5/E C#5 C5 B5/E A5/E C5 B5 A#5/E G#5/E B5 A#5

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

F#5 G5 A5 F#5 C5 B5 G5 F#5 G5 B5

Appseament only makes the aggressor more aggressive. He understands only
And he respects only one word: Force! No sign of them stopping,
communiqués. We need all the help we can get Air strikes and

P.M. let ring --- P.M. P.M. --- P.M. let ring ---

1. Bb5 G 2. Bb5 3. Bb5 G

one language: Action! No time for back channel invasions? Retaliate, I

P.M. --- P.M. ---

G3 A5 F#5 C5 B5 G5 F#5 G3 E5

The will of good men cannot counter the terrible

let ring --- P.M. --- P.M. --- P.M. let ring --- 4 let ring ---

Guitar Solo

F5 F#5 A5

train of war

Chr. 2

let ring --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

E5 F5 F#5 A5

no fear

RIT C **End RIT C**

let ring --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

ES

F5

F25

A5

Cap 1

Dec

107

W

44

85

PS

F&S

A5

E4F 2

F

5

2

Gr

34

Ab

G3

408

The diagram illustrates a 1D lattice with two bands. The left band is labeled with the sequence '2 3 5 3 2' and the right band is labeled with '5 4 3 2'. The bands are separated by a gap. The diagram shows the arrangement of sites and the corresponding energy levels.

Dir. 3

NC

10 7 9 8 9 7 | 13 10 12 11 12 10 13 10 12 11 12 10

E5

17 12 17 12 17 12 17 12 17 12 17 12 17 12 17 12 | 16 12 18 12 16 12 18 12 16 12 18 12 16 12 18 12 16 12 18 12 16 12 18 12

*Top w/ edge of pick (near 6 mm)

NC

17 12 17 12 17 12 17 12 17 12 17 12 17 12 17 12 | 16 12 18 12 16 12 18 12 16 12 18 12 16 12 18 12 16 12 18 12 16 12 18 12

E5

17 12 17 12 17 12 17 12 17 12 17 12 17 12 17 12 | 17 12 17 12 17 12 17 12 17 12 17 12 17 12 17 12 17 12 17 12 17 12 17 12

NC

12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 | 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14

F#5 **NC.** **E5**

in the dust of the ground. —
 men as they reu-ly are —

With their skin do - stroyed, —
 it cho - sen o - ver heavy - en.
 (Oo!) Ah!

F5 **F#5** **NC.** **To Coda**

Oo! un - just to have in no cerce. for them Ah!
 Ah! Oo! Ah!

G#5 **A5** **F5**

Law - ful pos ses sor Oo! Ah! of the world's last twen ty four
 Oo! Ah! Oo! Ah!

Gtr. I **RHYTHM** **End RHYTHM**

Guitar Solo
 Gtr w/ RHYTHM 2 times
E5

ho — — — — —
 Ah — — — — —

Gtr. II

The musical score for 'D.S. al Coda' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of notes, some with slurs and ties, and a section marked 'N.C.' (No Chords) with a wavy line. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of notes, some with slurs and ties, and a section marked 'N.C.' with a wavy line. The score is labeled 'D.S. al Coda' at the end.

all a long on ly Oo Ah! in

te ring ly ring

11 12

oth er re gion of hel Ah!

w/ multiple delays & effects

w/ echo repeats

Die Dead Enough

Words and Music by Dave Mustaine



Intro

Moderate Rock ♩ = 134

*Bm G/B G#°/B G/B Bm G/B G G6

Chr. 1 (dist.)

f w/ amp tremolo

1/2

4

Pluck: C₂ D C₂ D

TAB

RIT A

Chr. 2 (dist.)

End RIT A

f w/ ring throughout

TAB

*Chord symbols reflect implied harmony.

**Chr. 2: w/ RIT A (3 times)

Bm G/B G#°/B G/B Bm G/B G G6

Chr. 3 (dist.)

f ***w/ bar

1/2

12 12 12 14 15 14 (14) (14) (14) 15 17

TAB

Chr. 1

f

TAB

**1st time Chr. 1 fade out.
***Next 3, mea

Chord progression: Bm, C/B, B, C/B, C, G6

15 17 19 17 19 20 19 (18) 18 20 19 17

2 4 2 4 6 2 3 2

Chord progression: Bm, C/B, G#°/B, C/B, Bm, C/B

15 (15) (15) (15) 18 16 (14)

1 1/2 2 2

2 2 2 2 4 2 5 5 5 5 4 5 2 2 2 2 4 2

Chord progression: G, G6, NC

18 10 18 18 9 7 10 11 18 9 7 16 14 18 9 7 16 18 18 9 7 18 7 4 (8) 7 9 7 7 (7) 1

1 2

3 2 5 2 2 5 2 3 2 2 2 2 0 4 2 3

Verse

Slightly faster $\text{♩} = 140$

Gtr. 3 (accl.)

2/4 time, Gtr. 4 (accl.)

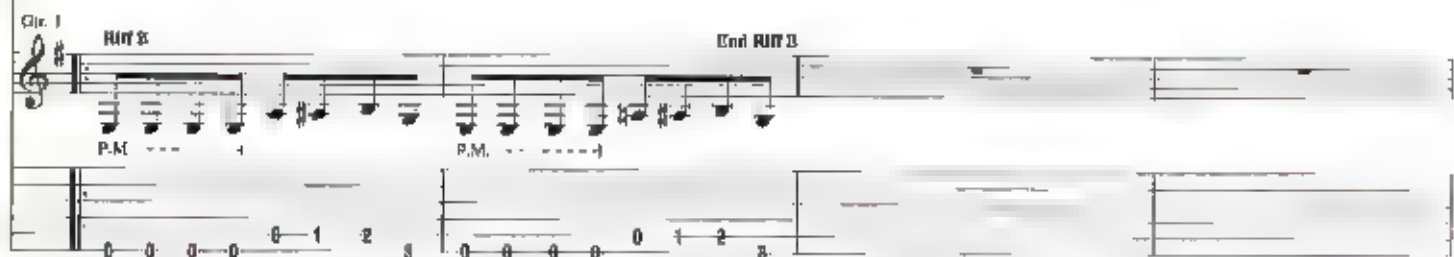
Em

Gtr. w/ Riff B (3 times)



1. It's twi - light and I wake - up hot -
2. The air is thick, but the ox - y - gon's thin

My body's soaked in a cold, - cold sweat -
My heart is beating like a - drum. Boom!



I re - on se - the in - rid scenes - and clawed on - grav - nigh - in my head - Oh -
And ice is flow - ing through my veins - ex - plo - sives on my lips - and in my lungs -



Chorus

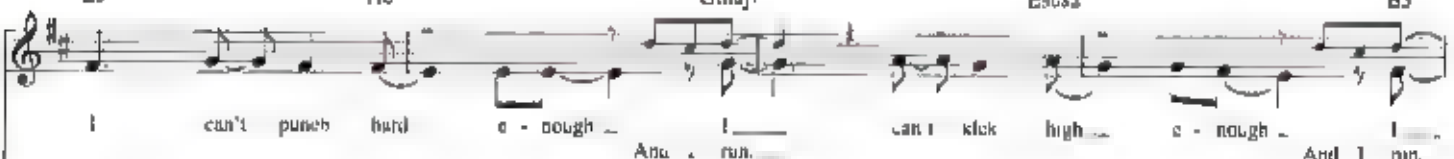
B5

A6

Gtr. 7

Esc. 2

B5



I can't punch hard e - nough - And I run. can I kick high e - nough - And I run.



can I shoot enough And I run. And run

Oh run

12 11 11 (11) 9 9 9 12 14 12 14 12 12 11 9 9 12

P.M.

Gtr 1 & 2 w/ Riffs C & C1

B5 A6 Gmaj7 Emus2 B5

can I stay down enough And I run. can't take pain enough And I run.

A6 Gmaj7 G5

can I bleed fast enough I can't die dead enough

Gtr 3

12 11 11 (11) 9 9 9

Gtr.

P.M.

1 2

N.C.

f

P.H.

P.H.

P.S.

steady gliss.

P.S.

steady gliss.

P.M.

P.M.

Bm

Dsus2

A

Em

I don't know what I'm run - ning from - and I don't know where I'm run - ning to -

END

End END

4. Organ Whimpy Pencil

*Without slide, note is higher

P.M.

P.M.

P.M.

P.M.

Em Dsus² A Em

There's some thing deep and strange in - side of me I see

P.M. P.M. P.M. P.M.

Em Dsus² A C5

I don't know what I'm run - ning from, and I don't know where I'm run - ning to.

P.M. P.M. P.M. P.M.

G5 B5 C5 B5 C5 B5 C5 B5 C5 NC

Some - thing's com - pel - ling me to run in - to the dark.

Clar. 1

Gtr. 1

P.M.

Slower $\text{♩} = 130$
Half-time feel

E5 G5 F#5 E5 G5 F#5 E5 G5 F#5 B5 NC.

And now I am more driv - ing than be - fore. And now I live just to set the

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. = 1

Ch. w/ Rhy. Fig. 1

E5 G5 F#5 B5 G5 F#5 E5 G5 F#5 B5 NC.

more. And now I feel the new-ness of your breath. And now I in - tro - duce you to your

Ch. 3

Guitar Solo

NC.

death,

Ch. 3

Ch. 1 RHYE

End RHYE

Gr. W. Ruff F

The second system of the musical score for 'The Little Boat' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various note values and rests, including a 6-measure rest and several 3-measure rests. The bottom staff is in bass clef and contains a bass line with notes and rests, including a 15-measure rest and a 14-measure rest. The system concludes with a double bar line.

End Ref P

End 2nd F

P.M. --- 4

0 0 5 0 0 0 1 9 9 1 2 0

Clarinet A

The score for Clarinet A consists of two staves. The top staff features a melodic line with various ornaments (trills, grace notes, and slurs) and fingerings indicated by numbers 1 through 5. The bottom staff provides the corresponding fingering for the notes, with numbers 15, 12, 14, 16, 17, 18, and 19. The music is written in a key with one sharp (F#) and a common time signature (C).

CHRIS W. RUFFE + JOURNAL
N.C.

N.C.

The image shows two staves from a musical score. The top staff is labeled "Clar. 1" and features a treble clef with a key signature of one sharp (F#). It contains several measures of music, including a series of eighth notes with slurs and accents. The bottom staff is for the Bassoon, indicated by a bass clef and a "Bassoon" label. It also contains musical notation, including some measures with fingerings (e.g., 20, 19, 17) and dynamic markings like "ff".

$$S_{\text{vd}} = \dots$$

8va = -

Gtr 4

6 6 5 3

16 17 18 19 20 21 22 23 24

First system of guitar notation. Top staff: Treble clef, key signature of one sharp (F#). Bottom staff: Bass clef. The music consists of a series of eighth notes and sixteenth notes, with some measures containing triplets. Fingering numbers (1-4) are written below the notes. A wavy line indicates a vibrato effect in the final measure of the first staff.

Gtr. 4 finger

Inc.

Second system of guitar notation. The top staff continues the melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The bottom staff has a bass line with notes and rests. Fingering numbers are present. A wavy line indicates a vibrato effect in the final measure of the first staff.

Third system of guitar notation. The top staff continues the melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The bottom staff has a bass line with notes and rests. Fingering numbers are present. A wavy line indicates a vibrato effect in the final measure of the first staff.

Outro-Chorus

Gtr. 1 w/ Riff 6 times

N.C.

Fourth system of guitar notation. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff has a bass line with notes and rests. Fingering numbers are present. A wavy line indicates a vibrato effect in the final measure of the first staff.

score, I feel the near ness of your breath. I in tro duce you to your

death. can't punch hard e - nough. I can't kick high

e - nough. I can't shoot straight e - nough.

I can't hold on e nough. I can't stay down

can I take rest O're nough dead e nough.

w/ bar

I can't bleed fast e nough. (Die dead e - nough.) I can't die dead

w/ bar

e nough. (Die dead e nough.)

Heu

Words and Music by Dave Mustaine

Words and Music by Dave Mustaine

Moderately East Rock $\mu = 146$

***Ger. I (dist.)**

NC

Rhy. Fig. 1

C(b5)

f

P.M.

TAB

2 2 B 2 2 2 0 0 0 2 2 0 | 2 2 0 0 2 2 0 0 2 2 0

***Two pins, one for one**

NC. D5 A5 G#5 D5 G#5 A5

2nd & 4th times, Clar. 2 w/ Fill

Play 4 times

Kind Rhy. Fig. 4

The musical score for the 4th time through the figure is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, with some notes beamed together. Above the staff, the notes D5, A5, G#5, D5, G#5, and A5 are written. Above the first measure, it says "NC.". Above the last measure, it says "Play 4 times" and "Kind Rhy. Fig. 4". Below the staff, there is a dashed line labeled "P.M.". The bottom staff is a single line with a series of notes, some of which are beamed together. Above the staff, the notes D5, A5, G#5, D5, G#5, and A5 are written. Above the first measure, it says "NC.". Above the last measure, it says "Play 4 times" and "Kind Rhy. Fig. 4".

NC

Pluv 2 (timbre)

PM ----- 4 PM ----- 4 PM ----- 4

2 3 3 2 0 2 3 3 2 0 2 3 3 2 0 2 0

NC

PM - - - - - 4

PL - - - - - 4

5 4 3 2 6 4 3 2 8 1 2 3 4 2 1

FIG 1
Gtr 2 (dist.)

mp

7 6 5 6 7

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[illegible]

End Rhy. Fig. 2

The musical score for 'End Rhy. Fig. 2' is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 4/4. The piece consists of 16 measures. The notation includes eighth and sixteenth notes, rests, and a final double bar line. The score is labeled 'C5' and 'G5' at the end.

Verse
Double-time feel
N.C.

*E5 F#5 G5 E5 F#5 E5 F#5 G5 N.C.
 Dawn court's break even to
 when it keeps

Rhy. FBI]

End Why. FBI 3

UNIT A

Rhythm 1

Rhythm 2

*Chorus syllables reflect simplified harmony

F#S NC

F#5 N.C.

on the truth and the

track day

of vic to ties and de

Red RITA RITE

Cor w/ Riff A 3 times)

F55 10

lie, _____
feels, _____

All _____ rise, _____ court's _____ in _____ ses - sion.
The _____ press that _____ nev er _____ rests _____ waits for some - bod y's

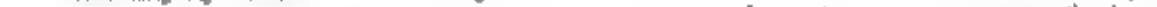
End RHYTHM

P.M. 4 - 4

2 - 0 3 2 0 3 2 5 4 2 2 5 4 2 2

[illegible]

F#5 NC



soul they — We're hang-ing some-one high. Jus-tice means noth-ing to-day.
 can eat. Jus-tice means noth-ing to-day.

F#S NC

Our new Riff B

now that the courts are for sale. Pick a crime
now that the ju-ry is for sale.

Clr w/ 3400 A 45 12 times

F#5 N.C

from the men - u pick a son cance and de fend you and pay the down pay - ment called
 Gu - ty or not, the ver - dict's a lie. You're go - ing to jail

End double-time feed

የጥንቃቄና የሥነ-ምግባር ምርመራ

F#5 G5 E5 F#5 E5 F#5 G5 F#5

ba. The sys tem's for sale. The sys tem has failed.

P.M. 4 P.M. 1st M. 4

[illegible]

Chorus

1st time: Clr 4 w/ Rhy. Fig. 2 (2 times)
2nd time: Clr 1 w/ Rhy. Fig. 2 (2 times)

N.C.

Kick the chair. the rope's tight. Just like one quick wrench, the
rooth in out Friend or foe, I got ta hang 'em dead or
you got ta hang 'em dead or

1

or they'll come back a - round, 2. The
(Kick it)

2

they'll come back.

Interlude

Double-time feel

A5

RHYTHM

Clr. 2
Clr. 1
Rhy. Fig. 3
P.M. P.M.

F5 E5 G5 G#5

End Rhy. Fig.

P.M. P.M. P.M.

Gtr. 1 w/ Rhy. Fig. 3 (3 times)

A5 Bb5

Gtr. 2

F5 E5 G5 G#5

Gtr. 3 (dist.)

f

Gtr. 2

End RHY C

Gtr. 2 w/ RHY C

A5 Bb5

Gtr. 3

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with notes beamed in groups of four and six. The lyrics 'The Rose Tree' are written below the first staff. The second system continues the melody, with notes beamed in groups of four and six. The lyrics 'The Rose Tree' are written below the second staff. The score is a single-voice setting of the song.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system is labeled "A5" and the second system is labeled "B5". Both systems feature a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, and the lyrics are written below the staff. The lyrics are "The Rose Tree" and "The Rose Tree". The melody is a simple, folk-like tune. The first system has a duration of 5 measures, and the second system has a duration of 5 measures. The total duration is 10 measures.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, some beamed together, and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes, some beamed together, and slurs. The system is divided into two measures by a bar line.

End double-line feed

Oct. 12 42 11:55 PM 3 1200 2 11000

FS

ES

G\$

G#5

A5

BP3

E3

65

03

End Rly Fly 4

The image shows the musical score for two clarinets, labeled 'Clar 1' and 'Clar 2'. Each part consists of a musical staff with a treble clef and a key signature of one flat (B-flat). Below each staff is a line of fingerings, represented by numbers 1 through 10. The score is divided into measures by vertical bar lines. The first measure of each part contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure contains a half note chord. The sixth measure contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The ninth measure contains a half note chord. The tenth measure contains a half note chord. The eleventh measure contains a half note chord. The twelfth measure contains a half note chord. The thirteenth measure contains a half note chord. The fourteenth measure contains a half note chord. The fifteenth measure contains a half note chord. The sixteenth measure contains a half note chord. The seventeenth measure contains a half note chord. The eighteenth measure contains a half note chord. The nineteenth measure contains a half note chord. The twentieth measure contains a half note chord. The twenty-first measure contains a half note chord. The twenty-second measure contains a half note chord. The twenty-third measure contains a half note chord. The twenty-fourth measure contains a half note chord. The twenty-fifth measure contains a half note chord. The twenty-sixth measure contains a half note chord. The twenty-seventh measure contains a half note chord. The twenty-eighth measure contains a half note chord. The twenty-ninth measure contains a half note chord. The thirtieth measure contains a half note chord. The thirty-first measure contains a half note chord. The thirty-second measure contains a half note chord. The thirty-third measure contains a half note chord. The thirty-fourth measure contains a half note chord. The thirty-fifth measure contains a half note chord. The thirty-sixth measure contains a half note chord. The thirty-seventh measure contains a half note chord. The thirty-eighth measure contains a half note chord. The thirty-ninth measure contains a half note chord. The fortieth measure contains a half note chord. The forty-first measure contains a half note chord. The forty-second measure contains a half note chord. The forty-third measure contains a half note chord. The forty-fourth measure contains a half note chord. The forty-fifth measure contains a half note chord. The forty-sixth measure contains a half note chord. The forty-seventh measure contains a half note chord. The forty-eighth measure contains a half note chord. The forty-ninth measure contains a half note chord. The fiftieth measure contains a half note chord. The fifty-first measure contains a half note chord. The fifty-second measure contains a half note chord. The fifty-third measure contains a half note chord. The fifty-fourth measure contains a half note chord. The fifty-fifth measure contains a half note chord. The fifty-sixth measure contains a half note chord. The fifty-seventh measure contains a half note chord. The fifty-eighth measure contains a half note chord. The fifty-ninth measure contains a half note chord. The sixtieth measure contains a half note chord. The sixty-first measure contains a half note chord. The sixty-second measure contains a half note chord. The sixty-third measure contains a half note chord. The sixty-fourth measure contains a half note chord. The sixty-fifth measure contains a half note chord. The sixty-sixth measure contains a half note chord. The sixty-seventh measure contains a half note chord. The sixty-eighth measure contains a half note chord. The sixty-ninth measure contains a half note chord. The seventieth measure contains a half note chord. The seventy-first measure contains a half note chord. The seventy-second measure contains a half note chord. The seventy-third measure contains a half note chord. The seventy-fourth measure contains a half note chord. The seventy-fifth measure contains a half note chord. The seventy-sixth measure contains a half note chord. The seventy-seventh measure contains a half note chord. The seventy-eighth measure contains a half note chord. The seventy-ninth measure contains a half note chord. The eightieth measure contains a half note chord. The eighty-first measure contains a half note chord. The eighty-second measure contains a half note chord. The eighty-third measure contains a half note chord. The eighty-fourth measure contains a half note chord. The eighty-fifth measure contains a half note chord. The eighty-sixth measure contains a half note chord. The eighty-seventh measure contains a half note chord. The eighty-eighth measure contains a half note chord. The eighty-ninth measure contains a half note chord. The ninetieth measure contains a half note chord. The ninety-first measure contains a half note chord. The ninety-second measure contains a half note chord. The ninety-third measure contains a half note chord. The ninety-fourth measure contains a half note chord. The ninety-fifth measure contains a half note chord. The ninety-sixth measure contains a half note chord. The ninety-seventh measure contains a half note chord. The ninety-eighth measure contains a half note chord. The ninety-ninth measure contains a half note chord. The hundredth measure contains a half note chord.

Clar. 1 w/ Rhy. Fig. 4 (7 times)

A5 Bb5 E5 G5 G#5 A5 Bb5 E5 G5 G#5 A5 Bb5 E5 G5 G#5 A5 Bb5 E5 G5 G#5

A5 Bb5 E5 G5 G#5 A5 Bb5 E5 G5 G#5 A5 Bb5 E5 G5 G#5

Clar. 2

Double-time feel

Clar. 1 w/ Rhy. Fig. 3 (2 times)

A5 Bb5 F5

Rhy.

Clar. 2 (solo)

E5 G5 G#5

Clar. 2

END

Clar. 4 (solo)

End BUNT

NC. D5 A5 G#5 G5 G#5 A5 NC

15ms 20ms

hold bend

P.H.

16 12 11 10 11 12 14 17 14 17 14 17 14

C(b5) NC. D5

17 18 14 16 15 14 15 14 16 14 15 14 17 14 17 10 17

A5 G#5 G5 G#5 A5 NC C(b5)

9 8 7 8 9 14 17 (17) 16 14 11 12 17

NC. D5 A5 G#5 G5 G#5 A5 G#5 G5 G#5 C5

8ms 15ms

Car 1

(17) (17) 17 19 (19) 9 8 7 (7) 11 10 9 (9)

A5 G#5 G5 G#5 D5 A5 G#5 G5 G#5 D#5 F#5

11 10 9 (9) 14 13 12 13 14 16 17

The Scorpion

Words and Music by Dave Mustaine

Intro

Moderately ♩ = 102

Intro

Clr (dist., Playground below. 5 sec)

N.C. Em Riff A

(F#7/B)

Clr w/ Riff A Em.

End Riff A

mf

0 7 9 5 8 7 2 5 0 7 8 5 6 2 5 0 6 2 5 0 8 2



w/ clock ticking (max. 10 notes)
Clr 1 w/ Riff A '5 times'

E5

F#5

E5

F#7/B)

*Clr. 2 (dist.)

Dist.

Lead

Rhy. Fig. 1

f
Harm. -4

Pick: E

*Two gtrs. are for one

F#5

Clr. 2 (dist.)

N.C. (Em)

(F#7/B)

Clr. 3 (dist.)

C5

A5

B5

N.C.

End Rhy. Fig. 1

Riff B

Play 1 short
End Riff B

**Clr. 1

Clr. 3

mf

P.M.

P.M. -4

**Pizzicato strings are for guitar

***Chorus symbols reflect implied harmony

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Verse

3rd time. Gr. 4 w/ Fill 1

E5 F#5

E5 F#5 G5

F#5 E5

1 My life is ev - ry thing that feeds my thirst
 2 My self I'm cen - tered in. There's noth - ing else,
 3 My Hes, to reach the shore, I ag - gran - dize

Rhy. Fig. 2

Gr. 2 w/ Rhy. Fig. 7 (3 times)

B

Bb

A

D

NC.

E5 F#5

E5

F#5

G5

that caus - es sin. And my wants are all I care, no
 there's nev - er been. And I dream to be left a - lone
 and noth ing more. My hopes, to to steal a way a)

End Rhy. Fig. 2

F#5 E5

B

Bb

A

D

NC.

E5

F#5

shame and guilt, there's noth ing there. Look deep in
 with the sad - ness, the mad ness of my own. Look deep in
 that you love, I'll soon be - tray. Look deep in

E5 F#5 G5

F#5 E5

B

Bb

A

D

NC.

E5

F#5

to my face, I sell de - cist with out a trace. Fear not what
 to my soul. It's black as coal like a bad let hole. Fear not, get
 to my past. The pain I deal in an - swer - passed. I'm not a low ly

FIG 1

Gr. 4

43 1

Git 4

Dir 3 RIFF D

End RIFF D

Chorus

Git 4 lead

E5 C5

climb on to your back, — I will prom ise not — to stag. I will

Git 2 Rhy. Fig. 3

End Rhy. Fig. 3

P.M.

Git 2: w/ Rhy Fig 3 (3 times)

E5 C5

tell you what you want — to hear, — and not mean an - y - thing. — And then I

E5 C5

treat you like — a dog — as I shoot my ven om in You pre tend

E5 C5

— you did n know that I am a scot pi on

* Oh

[illegible]

VC

Rely. Figs. 4

End Rhy; Fig. 4

कक्षा, ३

Pitch: E₄

Coda 1

Guitar Solo

Clay 2: w/ RHYC 13 domes

N.C.

Ch. _____

8.14. $\alpha = \alpha + 1$

12

Prüfung A

A. E.

Bou

Chorus

Gr 2 w/ Rhy Fig. 3.14 (times)

E5

C5

climb on - to your back, I will prom - ise not to sting. I will

drag

C5

E5

C5

C5

tell you what you want to hear, and not mean an - y - thing. And then I

find

C5

Gr 4 (times)

E5

C5

C5

treat VOL like a dog as I shoot my ven - om in. You pre tend

— you did n't know that I am a scot pi on. Oh.

ST =

lupa

(6)

Guitar Solo
F#5

Clr. 4

Clr. 2 Rhy. Fig. 5

NC. (C5)

Clr. 2 w. Rhy. Fig. 5 (2 lines)
F#5

End Rhy. Fig. 5

N.C.(C5) F#5

Str. 4

N.C.(C5)

F#5 N.C.(C5)

Str. 4

Str. 2

Chorus

Str. 2: w/ Rhy Fig 3 4 times

E5 C5

climb on to your back, I will press you not to sing I will

Str. 4

what you want to hear and not mean an a thing I will

*you hear
 *next 5 lines.

treat you like a dog as I shoot my way out here, cause you

*you hear
 *next 5 lines.

knew all a long I am a poor pi-on, you

*you hear
 *next 5 lines.

D.S.S., al Coda 2



Spoken: Fighting broke out overnight between rival factions along the Israeli-Syrian border

F#5



Initial reports claim Israeli jet fighters bombed a guerrilla base, killing at least forty-nine

* Dir. 3: w/ Rhy B (4 lines)
N.C.(Em)

(F#7/E)



soldiers and thirteen civilians. Damage to the base is said to...
Spoken: A forty-nine year old unidentified man went berserk last night, opening fire with a

*4th time, Gr 2 fade out.

(Em)

(F#7/E)



twelve-gauge shotgun in a crowded downtown restaurant. Fourteen people are dead, including
Spoken: A bite to crack

(Em)

(F#7/E)



three children. Four other suffered serious.
down on laboratory experiments on animals it expected to become law today. Animal rights

(Em)

(F#7/E)



activists have been pushing for the bill for nine years, and have taken part in mass demonstrations
Spoken: Police have

N.C



throughout the nation. It's expected the bill will outline.
smashed a multi-million dollar drug smuggling ring. Twenty-two pounds of heroin was



seized, along with a small amount of cocaine, marijuana, and hashish. Twenty-five



people have been arrested, and face charges ranging from smuggling to possession for the purpose of trafficking

Tears in a Vial

Words and Music by Dave Mustaine



Intro
Free time

N.C. (A5)

Verse
Moderately ♩ = 126
**Am

A7sus2

sound effects

pp w/ dist. w/ bar w/ bar

Gtr 1 (elec.)

Gtr 2 (elec.)
divided

T
A
B

*Gtrs. 3 & 4 (elec.)

w/ dist. P.M. P.M.

*Composers arrangement

**Chord symbols reflect overall harmony

F/A E/A Am A7sus2

all too soon - fix - ing. How I could walk a - way -

***F#m

***Applies to Gtr. 1 only.

Pitch B

E

RBT A

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Chorus 1 & 2 repeat

Asus4 E7 Am A7sus2

from some-thing so rare? But you see

Mich: B

End RHY A FIB 1A Ctr 4 End FIB 1A Ctr 3 & 4

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

for play

Chorus 3 & 4 w/ RHY A

F/A E/A Am A7sus2

got too de mand ing, yeah... and I just did - n't care... I just

Asus4 E7 Am

did - n't care, if I cared... no, if I cared... Late -

A7sus2 F/A E/A Am

ly I've been left want - ing, but not no, want - ing you... At end

Ctr 3 & 4

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

that hole was no longer there oo And it sucks

Key B

PM 4 PM PM 4 PM PM 4 PM 4

let ring

A7sus2 F/A E/A

to be taken for granted

Chorus 3 & 4

PM PM PM PM PM 4 PM

F/A E/A A5

when the veil is drawn and here is only air

End Riff B

PM PM PM PM PM

Chorus

A5 F#5 F5 A5 F#5 F5 A5

Now I had to walk a way. I've got to live with what I love.

Riff C

let ring 4 let ring 4 let ring 4 let ring 4 let ring 4

To Coda

uh, for what I loved e - ven more, and save my tears for you.

Gtr. 1

FIN 1

Gtr. 2

divisi

End FIB 1

Gtr. 3 & 4

End RHY C

let ring 4 let ring 4 let ring 4 let ring 4 R.M. P.M. 4

Interlude

Am A7sus2 Am6 Dm6/A Am

RHY D

P.M. P.M. P.M. 4 P.M. P.M. 4 P.M. P.M. 4 P.M.

Gtr 3
 Gtr 4 & 5
 End Riff D
 Gtr 4
 P.M.
 4
 P.M.
 4
 P.M.
 4
 P.M.
 4
 P.M.
 4
 Gtr 3
 P.M.
 4

Verse

Gtr. 3 & 4: w/ Riff B (1st meas.)

Gtr. 3 & 4: w/ Riff D (1st 3 meas.)

Gtr. 3: w/ Riff D

Am A7sus2 Am6 Dm6/A Am
 'ry - thing has lost its mean - ing, I had to let it go to find...
 Gtr 1

Gtr. 3 & 4: w/ Riff B

A7sus2 Asus4 E7 Am
 ... my - self, my - self, and start some-thing new, broad new. Forced
 A7sus2 F/A E/A
 too deep in the mir - ror or face who I real ly am.

D.S. al Coda

F/A E/A A5

Now it's just no 'cause I can't af-ford you.

Coda

Dir. 1 w/ Riff 2 (incl. mono.)

Dir. 1 & 4. w/ Riff C

A5 F#5 F5 A5

So I gave up some-thing I loved for what

(For you.)

Dir. 3 & 4

P.M.

F#5 F5 A5 F#5 F5 E5

loved a-ben more, and I saved my tears for you ab a v.

Ah.

Dir. 1 w/ Riff 1

Guitar Solo

F5 E5 Am Am7

and I walked a-way

Dir. 5 (elec)

mf
w/ dist.
w/ bar

w/ bar

Dir. 3 & 4

P.M.

Riff E.

FA

let ring --- 4

let ring --- 4

let ring --- 4

End Riff E

Ctr. 3 & 4 w/ Riff E 2 1/2 times

FA

let ring --- 4

Am7

Lh.

Ch. 5

Dir.

F, A

Am7

Gtr. 5 used

Musical score for guitar, featuring a treble clef staff with a long melodic line and a bass clef staff with a rhythmic accompaniment. The score includes a guitar solo section with a "Gtr. 5 used" instruction.

Guitar Solo

Chrs. 3 & 4 w/ RIT D (3rd meet)

F3

Am

Am

A7sus2

Gtr. 5 (solo)

Musical score for guitar, featuring a treble clef staff with a long melodic line and a bass clef staff with a rhythmic accompaniment. The score includes a guitar solo section with a "Gtr. 5 (solo)" instruction.

Gtr. 1

Musical score for guitar, featuring a treble clef staff with a long melodic line and a bass clef staff with a rhythmic accompaniment. The score includes a guitar solo section with a "Gtr. 1" instruction.

Gtr. 3

Musical score for guitar, featuring a treble clef staff with a long melodic line and a bass clef staff with a rhythmic accompaniment. The score includes a guitar solo section with a "Gtr. 3" instruction.

Gtr. 4

Musical score for guitar, featuring a treble clef staff with a long melodic line and a bass clef staff with a rhythmic accompaniment. The score includes a guitar solo section with a "Gtr. 4" instruction.

Am6

Dm6/A

A5

Am

Gtr 6

*hold bend

1/2

*Slide into pre-bend, then slide while holding bend.

Gtrs. 3 & 4

P.M. - - -

P.M. - - -

Bridge

Gtr 6 (solo)

Am

G

Dm6/A

Am

Em6/A

Am

You were so beau- ti- ful - - - to look - - - up - on - - -

Riff 7

Gtrs. 3 & 4

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

I could see the light - - - in your smile - - -

Gtr

End Riff 7

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

Your eyes were the win - dows in to your soul.

PM 4 PM 4 PM 4 PM 4 PM 4 PM 4 PM 4 PM 4

G Dm E A5

Your hod - y was heav - en - ly just like the sky

PM 4 PM 4 PM 4 PM 4 PM 4 PM 4

Interlude

Arr

(5) 5 5 5, 5 5 5, 5 5 5, 5 5 5

Otrs 3 & 4

PM

E/G# Dm/F Am/E E-D Am C E/B

Slightly faster ♩ = 144

Cor. 3 & 4. w/ Rhy. Fig. 1 (3 times) Cor. 1: w/ Rhy. FIN (2 times)

Am(add9) Rhy. FIN 1 Cor. 7 (across.) Am(add9) End Rhy. FIN 1

Cor. 1 Cor. 2

For each time... (faint handwritten notes)

A5 F#5 A5 F5 E5 D#5 E5 C5 B5 A5 D5

from ev-ry-thing that you did, that you said

G5 F#5 E5 B5 C5 A5 B5 A5 C5 A5 G5

But to seek a way, oh, but led with your love

Clar. 3 & 4 w/ Riff G (last 6 meas.)

Clar. 1

2 4 5 10

A5 F#5 A5 F5 E5 D#5 E5 C5 B5 A5 D5

so man-y years in a vi-al, now that you re-gone.

Clar. 1 tacet

(10) 11 14

G5 F#5 E5 B5 C5 Am(akk9)

and now that you re-dead.

Clar. 3 & 4

Clar. 1

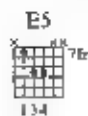
P.M. - 4

Clar. 1 w/ Rhy. Fill

Clar. 1 2, 3 & 4

I Know Jack

Words and Music by Dave Mustaine



Intro
Moderately ♩ = 140

Verse

N.C., E5

Ch. w/ RIT A (4 times)
E5
Phry 4 times

Spoken: I served with Jack

RIT A

Ch. ends.

End RIT A

Phy. Fig. 1
*Gtr 2 (din.)

P.M.

*Doubled throughout

Kennedy. Jack Kennedy. I knew Jack Kennedy. Jack Kennedy. Jack Kennedy was a friend

Gu 2

P.M.

mine Jack Kennedy was a friend of mine Senator you're no Jack Kennedy

Riff B

Git 2

P.M.

E5

You're no, you're no Jack Senator you're no Jack Kennedy

End Riff B

End Rhy. Fig. 1

P.M.

Outro

Gtr 1: w/ Riff A (4 times)

Gtr 2: w/ Rhy. Fig.

E5

Riff C

Gtr 3: w/ Riff C (3 times)

End Riff C

Riff D

End Riff D

Gtrs. 3 & 4 (dis.)

Gtr 4

Gtr 3: w/ Riff C (5 times)

Gtr 4: w/ Riff D (5 times)

E5

Gtr 1: w/ Riff A (3 times)

Gtr 2: w/ Rhy. Fig. 1 (3 times)

E5

C5

Gtr 2

Gtr 1 & 4

Words and Music by Dave Mustaine



Fig. 4 = 216

⁴⁸ D.S.

On

Riff A

End Riff A

TAB

10 9 8 7 6 5 4 3 2 1 0

*Excluded through LWA

* * * * *
* * * * *

Verz.

Our new RIT A can clothes.

D5

where were you when it hap - pened? _ Uh, where could you _ be found? _ Were you at the front

— of the stage, — or in the un - der - ground? From S F out — to Old — Bridge, Now

York back to — L. A. the world — of met — al changed for — ev — er back — in the day —

Charu

Enter

45

863

AS

64

C5

Well, that was back in the day And if uh, you weren't

Well, that was back in the day

And if uh, you weren't

24th Aug. 1961

End Rhy. 5th. 1

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written in a single staff, starting with a quarter rest followed by a quarter note G4, then a half note A4, and a quarter note Bb4. The second system continues the melody with a quarter note G4, a half note F4, and a quarter note E4. The score includes various musical notations such as rests, notes, and bar lines.

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Gtr. 1. w/ Rhy. Fig. 1

Dm A5 Bb5

Dm A5 Bb5

C5



Interlude

Gtr. 1. w/ RHY A (4 times)

D5

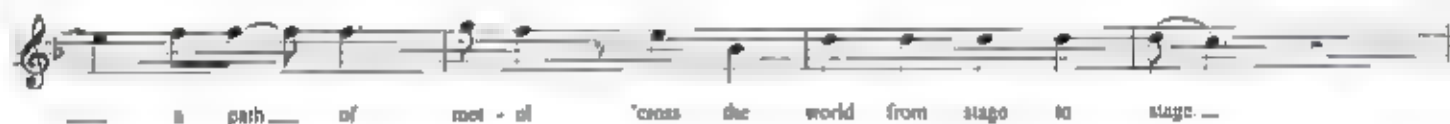
Verse

Gtr. 1. w/ RHY A (4 times)

D5



D.S. al Coda



Coda

Guitar Solo

B5

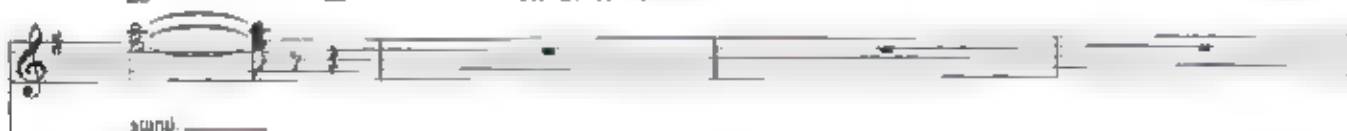
B5

A5 B5 A5 G5 F#5 B5

F5

C5

B5 C5 B5 G5 F#5



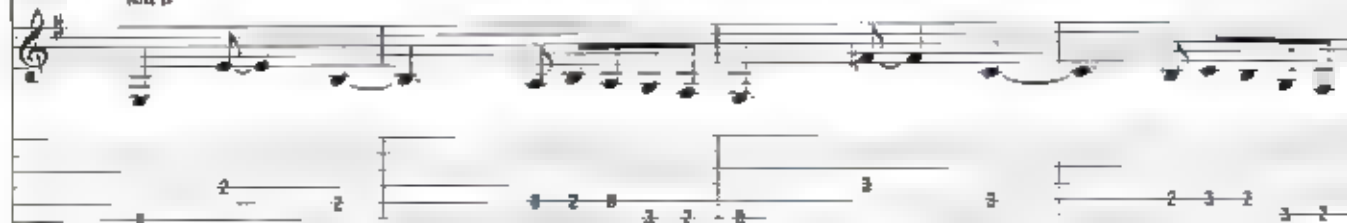
Gtr. 2 (dist.)



Gtr.

RHY B

End RHY B



Get 4 Layers

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff, starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The second system continues the melody with a quarter note C5, followed by a half note B4, and then a quarter note A4. The score is marked with a forte dynamic (f) and includes a first ending bracket over the final two measures.

Pillsbury A

Gar. - 1 insect

C5 Ab5 G5 F5 G5 C5 Ab5 G5 Eb5 D5

Rhy. Fig. 2

¹ Vol. 5, p. 2.

(continued from page 10)

End Vac. Fig. 2

Uh, back in the day _____

(Ann.)

Go I

End Wire Fig. 1

+17+

$$I_T = \frac{E}{R_T}$$

Chord progression: C⁵ A⁷ C⁵ E⁴ G⁵ C⁵ A⁷ G⁵ E⁷ D⁵

ull. you weren't there

Chord progression: C⁵ A^{b5} G⁵ F⁵ G⁵ C⁵ A^{b5} G⁵ E^{b5} D⁵

It does n't mak ice

Chord progression: C⁵ A^{b5} G⁵ F⁵ G⁵ C⁵ A^{b5} G⁵ E^{b5} D⁵

cause you would - n't un - der - stand. This

Intro

C5

D5 E5 C5

Ex D

us our way of life, a life that was born free and to

Gr 4

ALT E1

Car

PLATE 1

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which conclude the piece. The melody is written in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The notes are as follows: Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Measure 2: C4 (half). Measure 3: C4 (half). Measure 4: D4 (half), E4 (quarter), F#4 (quarter), G4 (half).

C4

DS Ebs CS

eb\$ D5

fol - low or ders how to live — was nev er meant to be. —

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff with a series of eighth and sixteenth notes, some beamed together. Below the staff, there is a line of numbers: 6 3 3 5 3 5 5 3 2 1 3 3 3 5 6 3 5 3 3 5 3 3 3 5 3 3 3 1 2 3 6.

▶

Den

47

oh, oh,

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. Below the staff, there is a line of numbers indicating the fret positions for the guitar: 3 2 5 5 5 5 5 5 | 5 5 5 5 5 5 5 | 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3.

[illegible]

The image displays a musical score for the song "The Wind" by The Beatles. The score is arranged for guitar, bass, and drums. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with a prominent bend in the first measure, followed by a series of eighth notes. The bass part is written in bass clef and consists of a steady eighth-note pattern. The drum part is written in bass clef and features a simple, rhythmic pattern. The score is divided into four measures, with the first measure containing a guitar solo. The second measure contains a guitar solo. The third measure contains a guitar solo. The fourth measure contains a guitar solo. The score is labeled "The Wind" at the top and "The Beatles" at the bottom.

First staff of music. Chords: Dm, D♭, C5, C5 B♭5 C5, E♭5 D5. Lyrics: oh.

Met a king — back then and still is to this day — Oth - er im - i - tal — or

cha: + longo bu il nev - er goes — a — way, — un. —

Chr 4

4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 10 10 10 10 10 10 10 10 10 10 10 12 12

[illegible]

The image shows a musical score for a piece titled "RITG Co. 1". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto" and the time signature is 2/4. The score begins with a series of eighth notes, followed by a measure with a quarter rest. The piece then continues with a series of eighth notes, followed by a measure with a quarter rest. The score ends with a double bar line.

Words and Music by Dave Mustaine

Moderately $\rho = .92$

F35

Your mind tells you that you've lost your confidence You're

*Gtr. (dist.)

RIFF A

Lead RIFF A

P.M. 4 P.M. 4 P.M. 4 P.M. 4

T
A
B

*Doubled throughout

**Chord symbols reflect simplest harmony

Fig. 1. pH vs. K^+ diff. A-15 traces.

drift-ing and— you don't— be here in an— y— one— To lose what lit— tie you have

left in be proud of A fraud you can't do this — a gain, — DW

End RIT B

Gr 1

P.M. - 4

P.M. - 4

P.M. - 4

Chen, W., Liu, J. & Li, J.



 You said that now we come in between us and the

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was f get ting things we want cu done Then en so pho bi a betu you

on - der is in the ence un til you can - pro - mised - your style.

Gtr 2 (dia.)

FILL 1

End FILL 1

ppp

* str. walk-walk

* = closed (line down)
* = open (line up)

FILL 2

Gtr. 1

End FILL 2

P.M. - 1 P.M. - - - - 1 int ring - - 1

2 2 2 4 2 2 2 2 2 2

Interlude

2nd time, Gtr. 1 (lead)

E5 F#5 E5 F#5 E5 F#5 E5 F#5 NC G5 A5 G5 A5 G5 A5 G5 A5 B5 A5 B5 A5 B5 A5 B5

mf

1/2

0 2 0 2 4 2 0 2 X X X 5 5 3 5 3 5 3 5 3 5 3 4 2 5 7 5 7 5 7 5 7 5 6 5

Chorus

C5 D5 C5 D5 E5 D5 E5

F#5

2 Un like Ev-'ry - thing a bout you has been you, I'm no vi sion to my - self -

9 7 11 9 11 11 11 11 11 11 11 11

Rit C P.M. P.M. P.M. P.M.

A6(no 3rd) F#5 A6(no 3rd)

one big char-ade. What will you do now that the well's run dry? To
 test you for get. You did a l ev-er make met-a bud-dy, met-a made you. To
 I (Cry?)

F#5 3 End F#5 3

ppp

End Rit C

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

sell out all your friends and stab them in the back. It's some-thing that you are. It's
 crush and risk o-ver ev-ry one a long the way.

Fill 4

End Fill 4

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

G#5 G#5 G#5

some-thing that I'm not. 2. When you forced me in to do-ing

G#5 G#5 G#5

some-thing that I'm not. 2. When you forced me in to do-ing

G#5 G#5 G#5

what you loved... mark my words, no one loves you ver-y much. And when you
 (Yeah, mark em.)

G#5 G#5 G#5

what you loved... mark my words, no one loves you ver-y much. And when you
 (Yeah, mark em.)

G#5 G#5 G#5

tried to change me and tried to re- place me. I, I could-n't help but end just hat

G#5 G#5 G#5

tried to change me and tried to re- place me. I, I could-n't help but end just hat

Gtr 1 w/ Riff B

Gtr 1 w/ Riff A (3 times)

ing you. (Mm. Be - ing a fraud on ly last

so long. You should know. all what you seemed as a child re - turns.

Gtr 1 w/ Riff B

Gtr 1 w/ Riff A (3 times)

Spoken, You fit - the bi - by.) To choke out the voice that told you

D.S. al Coda

Gtr 1 w/ Riff 1
Gtr 2 w/ Riff 1

mon-ey and, uh, fame would fill the era - ter that you dug for your - self (Yeah.

Θ Coda

The image shows a page from a musical score for the song "The Rose Tree". It includes vocal parts for Soprano (Sopr), Alto (Alto), and Tenor (Tenor), along with piano accompaniment for the right hand (R.H.) and left hand (L.H.). The lyrics are: "some thing that I'm not. A stran ger to your - self. you had to". The score is written in G major (one sharp) and 4/4 time. The piano part features a melody in the right hand and a bass line in the left hand, with some chords marked as P.M. (Pedal Marking).

Chor. 2 w/ Ful 3

Chor. 1 w/ Ful 4

F#5 A6(no3rd) G#7(no3rd) Gmaj7(no3rd)

to do or be? It's clear to see for me, it's some-thing that you are,

11 (11) (11) (11) (11) (11) (11) (11)

12 12

Guitar Solo

some thing that I'm not

Clar 4 (disc.)

Clar 3

Clar 1

P.M.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a treble clef and a key signature of one flat (B-flat major/D minor). The guitar part features various chords (G3, C5, B5, Bb5, F5) and a melodic line with a pull-off (P.O.) and a slide (S). The piano part is shown on a grand staff with treble and bass clefs, featuring a melodic line with a pull-off (P.O.) and a slide (S). The score includes a guitar solo section marked "NEW D" and "End Riff D". The piano part includes a section marked "P.M." and a section marked "NEW D". The score is written in a standard musical notation style with a key signature of one flat and a 4/4 time signature.

C⁵ B⁵ B^{b5} F⁵ G⁵ C⁵ B^{b5} B⁵ B^{b5} F⁵ C⁵ C⁵ B^{b5} B⁵ B^{b5} F⁵

P.M. P.M. M.

G⁵ C⁵ B^{b5} B⁵ B^{b5} F⁵ G⁵ C⁵ B^{b5} B⁵ B^{b5} F⁵

P.P. Pitch: F E E

A⁵ C⁵ A⁵ C⁵

Gl. 4

Gl. 1

A⁵ C⁵ A⁵ C⁵

[illegible]


The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a treble clef and a key signature of one flat (Bb), and a piano part with a treble clef and a key signature of one flat (Bb). The guitar part features a series of chords (G5, Bb5, G5, Bb5) and a complex melodic line with many accidentals. The piano part features a series of chords (G5, Bb5, G5, Bb5) and a complex melodic line with many accidentals. The score is written in standard musical notation with a treble clef and a key signature of one flat (Bb).

[illegible]

City, + Uninc.

you'd be come Now your pain slow ly pain back has ____ be gone. So ac

Fig. 1. μ MITA 3 clones.


 cept my yes - is - na tion, or in your words. "be tray al." be - fore it gets much worse. End this

Guitar Solo

Ctrl 2 tagged

F#5

545

self sub u - luge

The image shows musical notation for the guitar and bass parts of 'The Wind' by The Beatles. The guitar part (top) includes a section labeled 'Chr 1' with a melodic line and a section labeled 'Chr 4' with a descending line. The bass part (bottom) includes a section labeled 'P.S.' with a melodic line and a section labeled 'Chr 4' with a descending line. The notation includes various musical symbols such as notes, rests, and dynamic markings. Below the notation, there are two footnotes: '*In Hook' and '*Applies to strings & 2 only'.

*Applies to strings of 2 only

****Approximately slide pack up and off of strings**

Ctr. Applies to strings & only
 Applies to strings & only

The musical notation for the Cello part is written on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are two measures marked 'P.M.' (Pizzicato) with a '4' below them, indicating a four-measure rest. The notation ends with a double bar line.

[illegible][illegible]

Outro-Chorus

CT A5 A#5 B5 F#5

Some - thing - I'm not

let ring - 4 P.M.

Red RITE RITE P

P.M. P.M. 1 P.M. 1

Gtr. 4 intro

some thing that you are Some thing I'm

Gtr 1 End RHYTHM

P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4

E#5 E5 D#5

not.

Gtr 4

T 17 0 14 17 0 14 17 0 17 0 19 17 0 13 17 0 17 0 12 17 0 12 17 0 17 0 11 17 0 11 17 0

Gtr 1 RIFF G End RIFF G

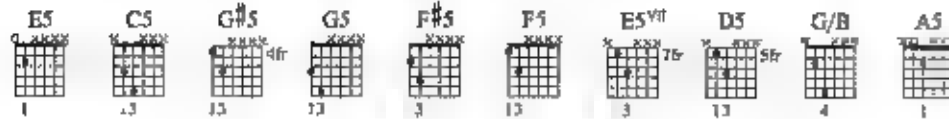
Gtr 1. w/ Riff G (=2 times)

F#5 E#5 E5 D#5

T 17 0 14 17 0 14 17 0 17 0 13 12 0 13 17 0 17 0 12 17 0 12 17 0 17 0 11 17 0 11 19 0

Truth Be Told

Words and Music by Dave Mustaine



Intro

Moderately $\text{♩} = 80$

Chord symbols: A5, **G5, F#5, F5, E5

*Gtr (slide.)

w/ dly.

*Doubled throughout

**Chord symbols reflect implied harmony

Chord symbols: D5, C5, C/B, A5, G/B

Chord symbols: C5, G5, F#5, F5

Verse

Faster $\text{♩} = 120$

Chord symbols: Am, Am/B, Am/C, Dm

I This is the first tale of death in the world.

RHY A

Gtr. & 2 (nylon-str. acous.)

mf

Am B Am C

When Cain strid a - way A - bel,

mf

1 3 1 3 3 1 2

Chr 1 & 2 Red RHY A

Dm Am Am/B Am/C Dm

fam - i - ly bro - ther. Since then man - kind's down - fall - ed his own

Am Am/B Am/C Dm

— kind. To in salt and in juve, there's no such thing as peace til

Chr 2 inset E5 Rhy Fig. 1

Chr 1 P.S. C5 G#5 G5 F#5 F5 End Rhy. Fig. 1 (Dm, in triad)

death do vs part.

Chr 4 (elec.) Fig 1

f w/ dist. P.S. steady gliss.

Moderate Rock = 110

 LE^2

2.2.7.1

End Date: Mar. 31

A5 Bb.5

B25 F

Ge 1

F 4

Round 1

P.M.

P31

PM

P.M.

P.54

१५.

Am Am/B Am/C Dm

2. The but - tie and t o - ver with - out spoils of war

Am Am/B Am/C Dm

Just 'cause it is writ - ten does not make it so.

Ch. 3

Am Am/B Am/C Dm

(Oh) When you dance with the dev - il wait til the sun's k o - ver
oh oh

Am Am/B Ch. 3 and Am/C Dm

Oh, I ask my - self, "How bad do I want you to live?" My
oh.)

Gtr 1 = Rhy Fig 1

E5

Gtr 2: w/ Fill 1

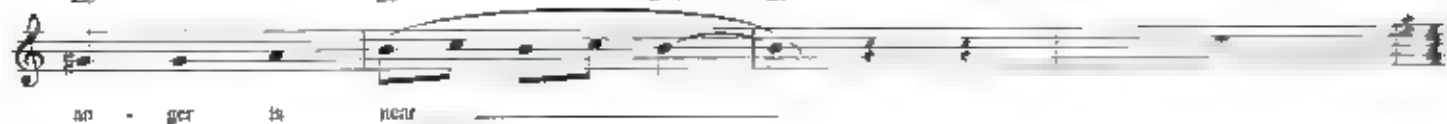
C5

G5

G5

F#5

F#5



Chorus

Moderate Rock ♩ = 110

Gtr w/ Rhy Fig 2 (8 times)

F5

E5

G5

E5

A5

E5

Bb5

E5

A5

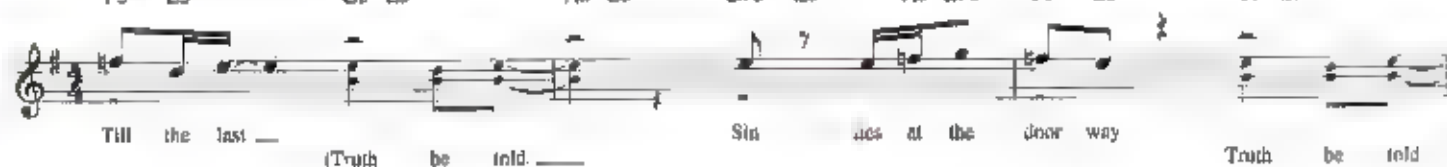
Bb5

F5

E5

G5

E5



A5

E5

Bb5

E5

A5

Bb5

F5

E5

G5

E5

A5

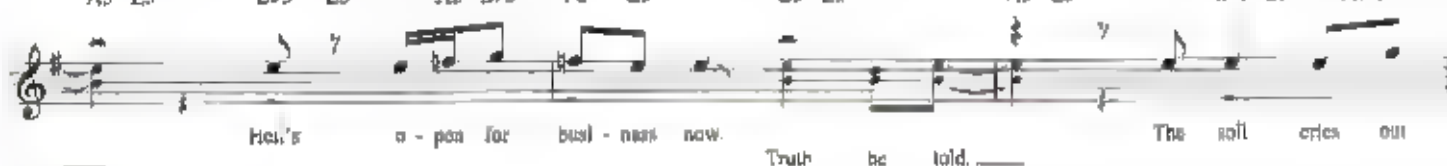
E5

Bb5

E5

A5

Bb5



F5

E5

G5

E5

A5

E5

Bb5

E5

A5

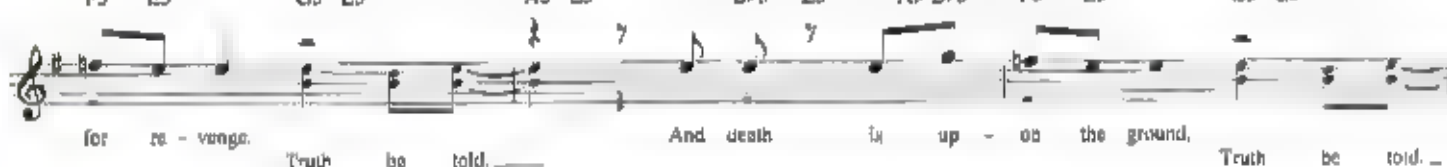
Bb5

F5

E5

G5

E5



A5

E5

Bb5

E5

A5

Bb5

F5

E5

G5

E5

A5

E5

Bb5

E5

A5

Bb5



F5

E5

G5

E5

A5

E5

Bb5

E5

A5

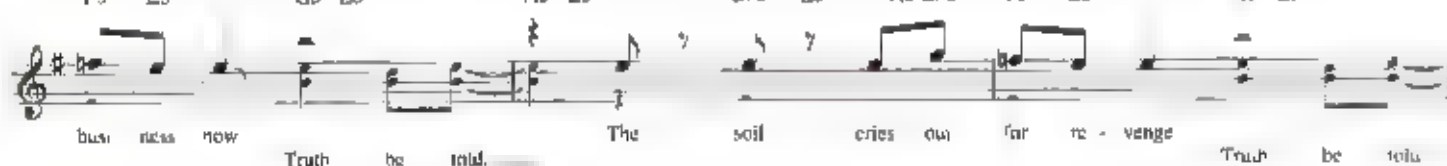
Bb5

F5

E5

G5

E5



A5

E5

Bb5

E5

A5

Bb5

F5

G5

A5

Bb5

F5

G5

A5

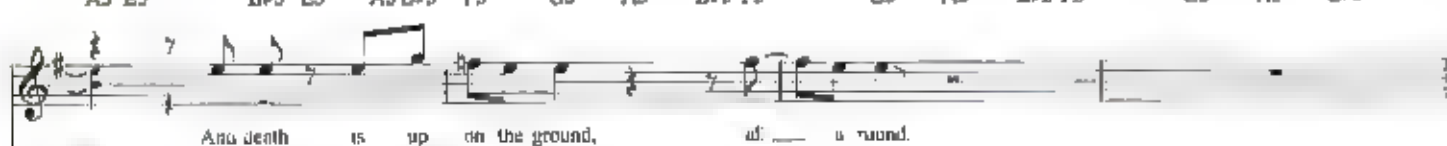
Bb5

F5

G5

A5

Bb5



Gtr 1



The musical notation for the guitar solo is presented on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with dynamic markings like 'ES' (Emphasis) and 'NC' (No Chords). The solo is divided into two measures, each containing a series of notes and rests. The first measure starts with a treble clef and a key signature of one sharp (F#). The second measure starts with a bass clef and a key signature of one sharp (F#). The notation is written in a way that suggests a specific playing technique, possibly fingerpicking or a specific strumming pattern.

E5

NC

E5

NC

Harmonica

W. bar

N.C.

Clarinet 4

W. bar

Clarinet 1

P.M.

Clarinet 4 solo

Clarinet 4

Play 5 times

Bb5

P.M.

Faster ♩ = 180

N.C. (Em)

Alto

Clarinet 4

Alto

End Alto B

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together in groups of three or four, creating a rhythmic pattern of eighth notes. The melody is divided into three measures by vertical bar lines. The first measure contains a key signature change from one sharp to two sharps (F# and C#). The second measure contains a key signature change from two sharps to one sharp. The third measure contains a key signature change from one sharp to no sharps or flats. The melody is accompanied by a simple harmonic line consisting of a single note, G, in the bass line, which is repeated throughout the piece.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, featuring a series of eighth and sixteenth notes, often beamed together in groups of three or four. The second system continues the melody, maintaining the same rhythmic and melodic patterns. The score is clean and professional, with clear notation for notes, rests, and bar lines.

[illegible]

The second system of the musical score for 'The Little Boat' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with various note values and rests, including a half note with a 'b' (flat) and a half note with a '1/2' (half note). The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line with various note values and rests, including a half note with a '1/2' (half note) and a half note with a '1' (whole note). The system is divided into two measures by a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with a wavy line indicating a trill or tremolo at the beginning. The second system continues the melody, also on a single staff, with a wavy line at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings.

sin. just like the flood in No ah's day
There will be no peace, nev

er in his day
for you and me

Gtr 4 RHYE1 End RHYE1

15 14 12 15 14 12 14 15 14 15 14 X 13 15 14 12 15 14 12

Gtr RHYE End RHYE

8 0 7 5 7 5 7 8 7 8 7 8 7 X 6 8 8 8 0 8 8 8

Gtrs 1 & 4: w/ Riffs E & E (3 times)

Gtrs 1 & 4: w/ Riffs E & E1 (2 times)

VC

E5

Gtr 1

Gtr 4

Play 3 times

6

4

14 (14)

Additional Lyrics

3. Before al Qaeda and Bin Laden.
Long before Hitler and Hussein.
Ever since the first murder was committed
The verdict's always been the same, been the same, wrong!
4. The cursed future just repeats the past.
There's hell to pay and stones to cast.
So, there will be no peace, never be peace
Till the last truth be told by you and me.

Of Mice and Men

Words and Music by Dave Mustaine

Intro

Moderately ♩ = 76

VC

The fire burns on and on. That drives me on till all is gone except

F#5

he sits - ple plans of mice and men.

Rhy. Fig. 1

*Gtr 1 (dim.)

P.M. - 4

P.M. - 4

P.M. - 4

*Doubled throughout

D5

B5

F#5

End Rhy. Fig. 1

P.M. - 4

P.M. - 4

P.M. - 4

P.M. - 4

Verse

Gtr. 1 w/ Rhy. Fig. 1 (3 3A times)
2nd line: Gtr. 3 w/ Fill 1

F#5

D5

1 Buck when I was just sev on teen, I thought that I knew ev
2 A, swee - ty five I was sur prised that I was e - ven half

Fill 3

Gtr. 3

P.5

B5 F#5

'ry - thing. I could make it in this scene.
a - live. Some how I man - aged to sur - vive.

D5

to be a ris - ing star that on - ly glen - ned, But all the an - swers dis -
I felt my bed - y's do - ing time, and in my back a hun -

B5 F#5

- a - greed with the ques - tions held for me
- dred kn - ves from my friends, at twen - ty five.

D5

I was le - gal now, at twen - ty one. I knew the way the world -
And now, as Onb - r'el stands my ward - ing bell, I'd buy your life if you

B5 F#5

— should run, My God, just took what I — had done, Sim - ply drunk, and
— would bet. a year or two if less — com - palled, So live your life and

D5 B5

has any one looked for friends, but I — found none A 2 and at
had a way There's not much left of me — to tell a last roll back at each

Interlude

Double-time feel

NC

tr. on to one
um. 1 cell

tr. on to one
um. 1 cell

Clar. 1

Riff A

End Riff A

P.M. -- 4

Clar. 1 w/ Riff A (3 times)

2nd time, Clar. 3: w/ Fill 4

End double-time feel

The fire burns on

Clar. 2

Fill 1

End Fill 1

Clar. 3 (dist.)

Fill 4

Clar. 3

P.S. steady gliss

Fill 4

Clar. 3

P.S. steady gliss

Chorus
NC

and on — That drives me on

Hva

Chr 2

10)

Chr 1

RIF B1

(2)

2

2

2

2

2

3

3

3

3

3

3

3

3

3

3

3

Chr

RIF B

2

5

2

3

2

5

2

3

4

2

4

4

2

4

3

2

5

2

5

2

3

2

4

2

4

4

2

4

3

2

Chr 7 (acc)

2nd time, Chr 7 w/ Fill 5

the sim ple plans of mice — and men. The fire burns on —

Chr 3

End RIF B1

Chr

End RIF B

2

5

2

3

2

4

4

4

2

4

4

3

2

6

2

5

2

3

2

6

2

4

4

2

4

4

2

4

4

2

F015

Chr 2

14-14

16-14

14-15

15-15

15-15

15-16

15-16

15-16

15-16

15-16

15-16

15-16

15-16

15-16

15-16

15-16

15-16

15-16

and on That drives me on till all is gone ex cept

the sim ple plans of mice and men.

FIG 2
Gtr 3
2nd FIG 2

Gtr 3: w/ FIG 2
Guitar Solo
Double-time feel
N.C.
and men.

Gtr. 2

16 17 16 14 14 12 17 16 14 16 14 16

Gtr. 1

2 5 2 3 2 5 2 3 4 2 2 4 2 2 4 4 2 4 3 2 4 2 4 3 2 5 2 5 4 3 2

~~~~~

12 14 14 14/15 14 18

22 21 19 21 19 17 21 19 17 15 17 21 15 17

Car. 3: w/ PII

End double-time feel

Outro-Chorus

Clm. 3 w/ Riffs B & B1 (3 3/4 dots)  
N.C.

The fire burns on and on. That drives me on

19 17 18 17 18 19 18 19 17 19 17 15 15 17 18 18 17 19 21 17 18 21

19

Car. 2 face

all all is gone except the simple plans of mice

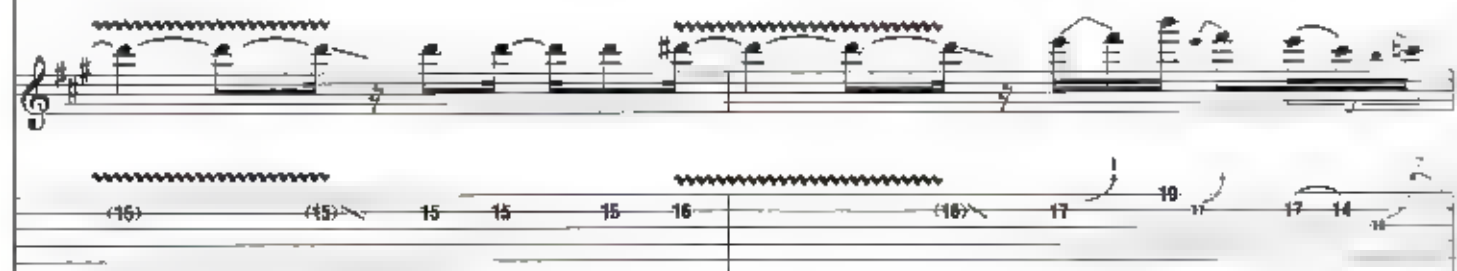
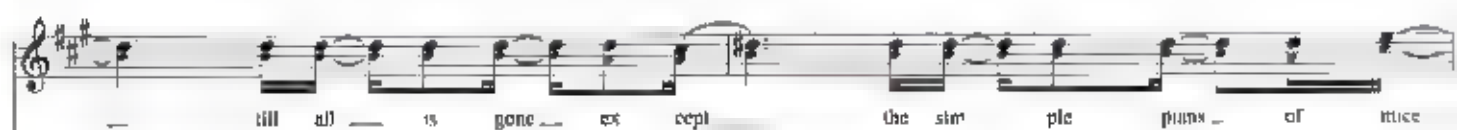
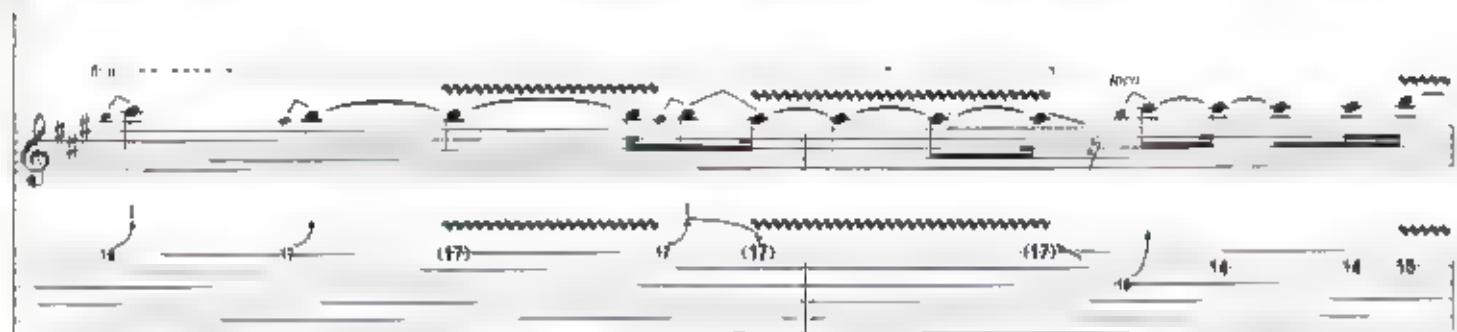
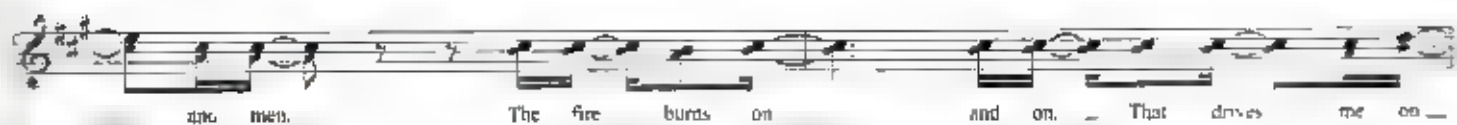


and men The fire burns on and on That drives me on

all is gone except the simple plans of mice

and men. The fire burns on and on. That drives me on

all is gone except the simple plans of mice

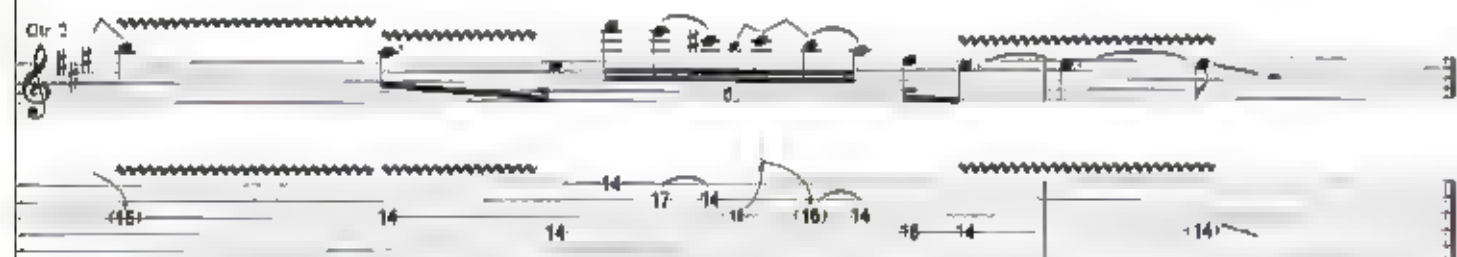


Clar 3 w/ Flt 3

F#5

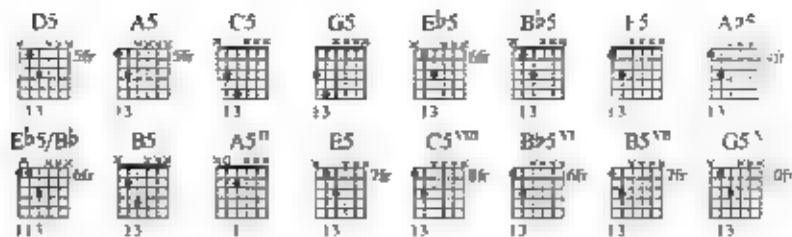
E5

F#5



# Shadow of Deth

Words and Music by Dave Mustaine

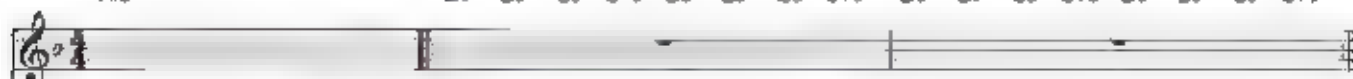


## Intro

Moderately ♩ = 104

N.C.

D5 B5 C5 C#5 D5 B5 C5 C#5 D5 B5 C5 C#5 D5 B5 C5 C#5

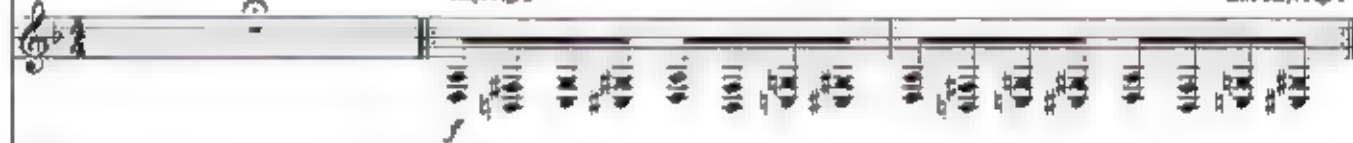


*Spoken. Auxilium meum a Domino.*

\*Clz. 1 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1



P.M.

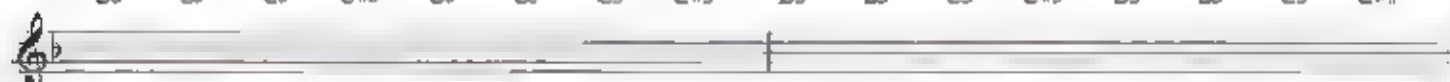


\*7-ner string, strummed throughout; 7th-ner tuned to low B

## Verse

Gr. 1 w/ Rhy. Fig. 1, 10 times

D5 B5 C5 C#5 D5 B5 C5 C#5 D5 B5 C5 C#5 D5 B5 C5 C#5 D5 B5 C5 C#5



The Lord is my shepherd; I shall not want. He maketh me

D5 B5 C5 C#5 D5 B5 C5 C#5 D5 B5 C5 C#5 D5 B5 C5 C#5 D5 B5 C5 C#5



to lie down in green pastures. He leadeth me beside the

in the presence of mine enemies. Thou dostest my head with oil, my cup runneth  
 12 15 12 16

Bb5 F5 Ab5  
 over Surely goodness and mercy shall follow me all the days of my life and I will dwell in the  
 10 14 18 22 26

Bridge  
 Eb5/Bb D5 C5 Gr. 2 (oct)  
 house of the Lord forever.  
 Gr. 2 Gr. 4  
 Ctr. 4 (dist.)  
 divini  
 11 18 7 6 5 7 5 6 7 6 5 7 6 5

D5  
Ger 3  
(dist.)  
f

A5  
◇

C5  
◇

still waters. He restoreth my soul. He leadeth me in the paths of righteousness for His name's

*f*

10 10 12

\*Synth. arr. for guitar.

C5  
◇

D6  
◇

A5  
◇

sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil

*f*

10 13 10 10 12

C5  
◇

E♭5  
◇

D5  
◇

for Thou art with me. Thy rod and thy staff, they comfort me. Thou preparest a table

*f*

(12) 10 11 10 10



B5 Bb5 A5<sup>7</sup> G<sup>6</sup> D5 C5

B5 Bb5 A5<sup>7</sup> G<sup>6</sup> Half-time feel E5 C5<sup>vi</sup>

A5 Bb5<sup>vi</sup> B5<sup>vi</sup> G5<sup>x</sup> E5 C5<sup>vi</sup>

A5 Bb5<sup>vi</sup> B5<sup>vi</sup> G5<sup>x</sup> D5 C5

Ctr 4  
 sh tu

\*Oct. 4 to left of slash in tub  
 (next 3 meas.)

C5                      B5                      Bb5                      A5<sup>b</sup>                      G<sup>6</sup>

**Outro**  
 Ctr w/ Rhy Fig  
 Ctrs. 3 & 3 used

D5    B5    C5    C#5    D5    B5    C5    C#5    D5    B5    C5    C#5    D5    B5    C5    C#5

Ctr 4 (used)  
 Ctr

D5    B5    C5    C#5    D5    B5    C5    C#5    D5    B5    C5    C#5    D5    C#5    C5    B5

Plus 5 tones

P.M.                      P.M.

# My Kingdom Come

Words and Music by Dave Mustaine

## Intro

Moderately slow Rock 4 = 68

\*\*F5 E5

\*Gtr (dist)

\*Distorted throughout

\*\*Chord symbols reflect implied harmony

## Verse

2nd & 3rd times, Gtr 3: w/ Fig. 1  
3rd time, Gtr 3: w/ Fig. 2

E5 A#5 B5 E5 F#5 G5 E5 F5 E5 A#5 B5 NC

1 The flag — that I once had plant — ed as a king, I a — ban — doned  
2 A fight — ing man sworn to the quest, it is the doom of man — that they for — got.  
3. No man who is false can win — in com — bat a — gainst the truth.

Fig. 1

End Fig. 1

Fig. 1

\*\*\*Keyboard pre. for gtr

Fig. 2

Gtr. 3: dist

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And now I re-claim this ban-ner by God, my re-vo-lution and my name.  
 I have a work on the drag-on, and all a-round me the mu-sic has breath  
 When he lies, he mur-ders some part of the world: we must find what was lost

in a truce, sealed by blood with in this met-al skin and all that I own:  
 Good and e-vil, there nev-er is one with out the oth-er. his broth-er  
 Hearth and home, wife and child were not for me, I was not yet done.

blood, bone, and cour-age in my veins, and the heart that pumps it.  
 Al-ways there where I least ex-pect it, it will burn me to cin-ders, Spoken: The  
 I nev-er knew how emp-ty my soul was un-till it was re-filled.

To Coda

Chorus

Spoken: Drink from the chat-ter and be re-born, and the land with me, it will change and trans-form.  
 fu-ture's tak-en root in the pres-ent sun. Don't look in-to my heart, least of all your  
 Spoken: Mad dis-tem-per strikes both boy-guns and kings. The Nec-ro-mun-ster's hard teach-ing of war and quest.

Guitar Solo

Moderately fast  $\mu = 160$  (♩ = ♪ ♪)  
 NC

Qtr. 1: w/ R/B B (3 3/4 times)

Qtr. 3 (dist.)

f w/ wah-wah  
w/ bar

semi-harm. w/ bar



14 14-12-14 12-13-14-15-12-14-13-12-14-14-12-14 12-14-14-12-14-13-12-10-12-10-12-14

P.M. \*w/ DigiTech Whammy Pedal

14-12-14 10-12-12-10-12-10 11 14-12-14  $\frac{1}{2}$  12-12-10-14  $\frac{1}{2}$  12-15-14  $\frac{1}{2}$

\*Set for an octave higher

w/ bar 12-17 (17) 15-14-16-15 17 (17) 13 (15) 15 (15) 12-15 12-15 12

D.S. al Coda (a tempo)

18-16-12-16-12-10-12-14-14 12-14-14-12-14-12-14-14 14-15

9-8-7-6-5-1-1 2-8-3-2-1 11



# Coda

## Interlude

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2: w/ Fill 1 (1st meas.)

E5 A#5 B5 E5 F#5 G5 E5 F5 E5 A#5 B5 NC.

I am giv - en the right to bear arms and the pow - er to meet jus - tice

## Outro-Chorus

Gtr. 1: w/ Riff A

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 F#5

Spoken: I have lived through oth - ers far far too long and car -

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 F#5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 F#5

ried my guilt, my sins, my sin, I hope in the here - af - ter, when I owe no

Gtr. 1

P.M.

0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 2

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 F#5 E5

more to the fu - ture, that I can be just a man.

P.M.

0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 2

BLACKMAIL THE UNIVERSE

DIE DEAD ENOUGH

KICK THE CHAIR

THE SCORPION

TEARS IN A VIAL

I KNOW JACK

BACK IN THE DAY

SOMETHING THAT I'M NOT

TRUTH BE TOLD

OF MICE AND MEN

SHADOW OF DETH

MY KINGDOM COME



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